



# THE CALIFORNIA PRESENTER

California  
PRESENTERS

MAY 16, 2004



## ANNUAL MEETING JUST AROUND THE CORNER!!!

### PRESIDENT'S MESSAGE

KEVIN O'CONNOR; THEATRE DIRECTOR, DOWNEY CIVIC THEATRE

I would like to begin with a sincere thank you to California Arts Council (CAC) Executive Director Barry Hessenius who stepped down from this post on May 15<sup>th</sup>. Barry was the first director in CAC history to recognize the value of Infrastructure Groups and to provide funding for their growth and development. CP was the recipient of two such awards, totaling nearly \$90,000, prior to the great budget slashing of 2003. Barry sparked conversations across the broad spectrum of the arts field and worked tirelessly as an advocate for the arts in California. On behalf of the entire membership of CP, we send him best wishes in his future endeavors.

Less than two months from now the 21<sup>st</sup> Meeting of California Presenters will convene at the Omni Hotel in downtown Los Angeles. This year there are any number of reasons not to attend this meeting; I would like to offer you two words why you should attend this meeting – THE FUTURE. Lord knows it is certainly easy to say that the meeting timing may be bad, my budget is thin, and my personal outlook is cloudy; let me respond by saying that all may be true in the short-term. However, having been with the City of Downey for over 21 years, I have seen the difficult times we are in before.

I know from personal experience that the unique Artist Information Exchange that CP presents has a way of challenging, educating and inspiring those in attendance even during the toughest times. Our Vice President, Nancy Martino, and our two Artist Information Exchange Directors, Michelle Witt and Leigh Ann Hahn, have done an outstanding job of putting together a terrific meeting. The panel discussions focus on artists and groups both in discussion and through audio visual presentations (a special thank you to Immediate Past President Craig Springer and the Cerritos Center for providing the technicians and equipment for this part of the meeting). Last year's feedback from San Francisco was uniformly positive about the format of the Artist Information Exchange and the interaction between panels and audience members. It is especially important during these tough times not to forget the curatorial vision we each provide to our organization and the inspiration and refreshment that comes from sharing with the thoughtful and considerate colleagues we share our profession with.

The price for attending the meeting includes hotel and most meals. Excellent low cost airfare is available on many airlines serving Los Angeles, Burbank and Long Beach. The convenient location of the Omni Hotel, adjacent to California Plaza and the Music Center, make it an ideal location for our annual gathering.

I look forward to welcoming you to CP's 21<sup>st</sup> Annual Artist Information Exchange Meeting and to the terrific dialogue that will take place. Please do not hesitate to contact any Officer or Board Member if we may be of assistance.

# THE ANNUAL ARTIST INFORMATION EXCHANGE IS RIGHT AROUND THE CORNER...

...And this year California Presenters' gathering is in Los Angeles where the Arts are really humming. The Omni Hotel, located at California Plaza (home of Grand Performances and the spectacular water court performance area) is located within a few minutes walk of the new Disney Hall, REDCAT Theatre, Colburn School of Performing Arts and its Zipper Concert Hall, Los Angeles Performing Arts Center, Los Angeles Museum of Contemporary Art, new Cathedral of Our Lady of the Angels, and L.A.'s Historic Broadway Theatre District. Subway lines (yes, L.A. does now have a subway system!) provide easy access in and out of the downtown area to Hollywood, Pasadena, Long Beach and other parts of Los Angeles.

This year's Artist Information Exchange is building on last year's successful model in which discussion leaders provide an in-depth look at artistic work within each discipline and make recommendations suitable for a variety of budget sizes. California Presenters has gone to extremes to keep the cost of attending the conference low this year – note the new bundled registration fee that includes lodging (and taxes) as well as two breakfasts, two lunches, and the Canadian reception. Register by May 28th and save even more!

## CALIFORNIA PRESENTERS JUNE 2004 MEETING SCHEDULE

### THURSDAY June 24

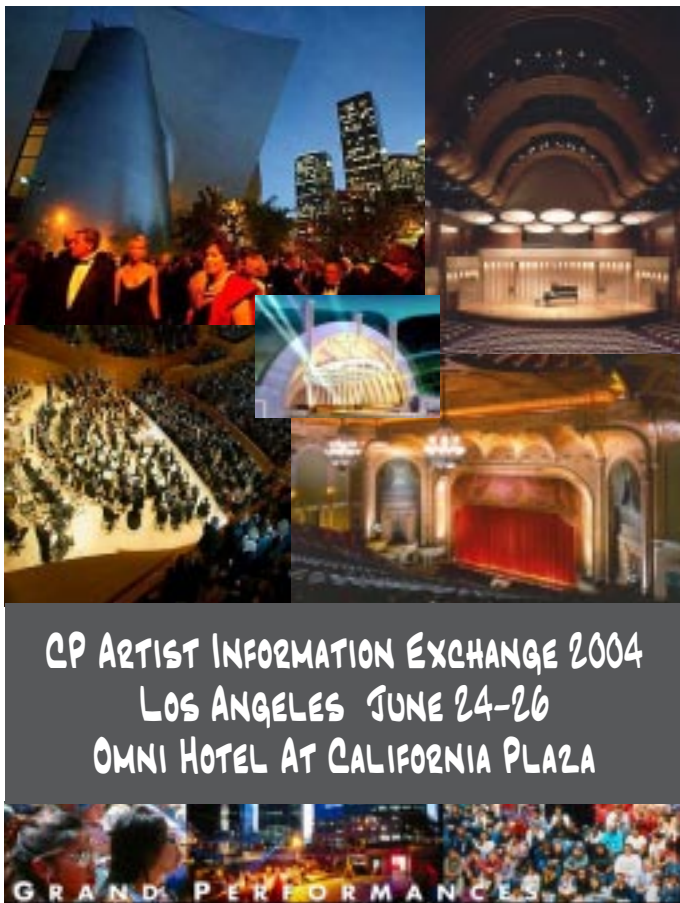
11:30 am	First-timers Orientation with Michael Alexander, Member of CAC
12 noon - 1 pm	Luncheon for Presenter Members
1:00 - 5 pm	ARTIST INFORMATION EXCHANGE
1:00 pm	• Welcome and Introductions
1:15 pm	• AIE Discussion: Dance & the National Dance Project
3:00 pm	• (Break)
3:30 pm	• AIE Discussion: Theatre & Contemporary Performance Arts
6:00 pm	Cocktail Hour
7:00 pm	Discipline Dine-Arounds

### FRIDAY June 25

8:30 am	Continental Breakfast
9:00-Noon	ARTIST INFORMATION EXCHANGE
9:00 am	• AIE Discussion: Classical Music
10:00 am	• (Presenter Break)
10:00 - Noon	ARTISTS & MANAGERS MEETING
10:30 am	• AIE Discussion: Jazz Music
12 Noon	Luncheon for All California Presenter Members
1:00 pm	CP Business Meeting
1:45 pm	General Membership Sessions
	• CAC Report, Michael Alexander & Annette Bennett
	• Guest Speakers: "Turn Arounds in Tough Economic Times"
3:30 pm	(Break)
4:00 pm	Membership Speaks
6:00 pm	Canadian Reception at REDCAT Theatre
7:30 pm	Night on the Town

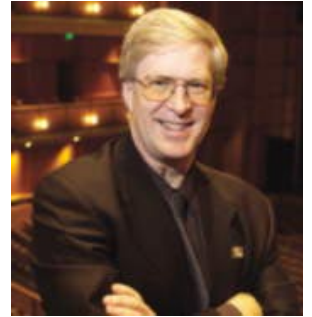
### SATURDAY June 26

8:30 am	Continental Breakfast
9:00-1 pm	ARTIST INFORMATION EXCHANGE
9:00 am	• AIE Discussion: Family
10:00 am	• (Break)
10:30 am	• AIE Discussion: Pop/Cabaret
11:30 am	• AIE Discussion: World & Folk Music



## TURN AROUNDS IN TOUGH ECONOMIC TIMES - THE MONDAVI CENTER, A SUCCESS STORY

Opened in October, 2002, in the midst of recessionary times, the Mondavi Center at UC Davis has been a phenomenal success and is a great example of a university presenter that has aligned itself with the university's mission (and thus with the university leadership) without compromising artistic values. The result for UC Davis is secure and solid university support. Brian McCurdy, Executive Director of the Mondavi Center, and Verena Leu Young, Director of Development, will share their strategies with the CP membership in the Friday afternoon session "Turn Arouns in Tough Economic Times." This session will provide ideas and examples of how to align mission and values of presenting organizations with host institutions, whether they are cities or universities, and how to thereby enlist the support and active participation of decision makers.



### ARTIST INFO EXCHANGE DISCUSSION LEADERS

#### Dance

Celesta Billeci	UC Santa Barbara
Jordan Peimer	Skirball Cultural Center

#### Theater/Contemporary

Mark Murphy	REDCAT
David Dower	Z Space Studio

#### Classical Music

Ruth Felt	San Francisco Performances
Marianne Bonnino	The Da Camera Society

#### Jazz Music

Randall Kline	SF Jazz Festival
John Gilbreath	Earshot Jazz Festival

#### Family Programming

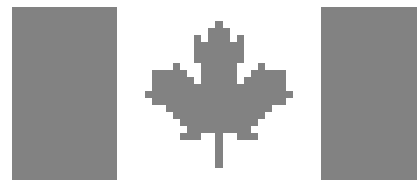
Marnie Mitze	Pepperdine University
Michael Solomon	Music Center Education Div.

#### Pop/Cabaret

Susan Rosenbluth	Nederlander
Steve Potter	Arizona State University

#### World & Folk Music

Yatrika Shah-Rais	Skirball Cultural Center
Isabel Soffer	World Music Institute



### CANADIAN RECEPTION SET FOR REDCAT FOLLOWED BY NIGHT ON THE TOWN

Anyone who has been to one of the Canadian receptions of the past knows that a good time is guaranteed for all, and this year the party will be at the new REDCAT (Roy and Edna Disney/Cal Arts) theatre (thank you Mark Murphy!). Following the reception, it's Friday night on the town, and there's plenty going on to choose from. Catch the grand opening of the new Hollywood Bowl, or perhaps the L.A. Times summer dance pick – Barcelona's Marta Carrasco at the Ford Amphitheatre. Or, you could get over to Center Theatre Group's experimental theatre space, the Ivy Substation, for *Apollo*, a new work in progress by the Critical Mass Performance Group. Want to take it a little easier? Then how about the Tony Award winning musical *Thoroughly Modern Millie* at the Ahmanson Theatre, just a short walk from REDCAT.

# REGISTER TODAY FOR YOUR VISIT TO LOS ANGELES...

Complete and return the Registration Form below:

- Register by May 28th and save by getting a room at the package rate (combined with registration)
- Have you paid your annual dues? If not, include them with your registration:

*Presenters, Budgets > \$50k*      \$150  
*Presenters, Budgets < \$50k*      \$100  
*Each additional person from presenting organization:*      \$100  
*Affiliates (Artists, Managers):*      \$ 50

**Return conference registration form to:**  
 California Presenters  
 c/o Pat Kopp  
 P.O. Box 0048  
 Chico, CA 95927-0048

✂ **REGISTRATION FORM** ✂

\_\_\_\_\_  
**Name** \_\_\_\_\_  
**Phone**

\_\_\_\_\_  
**Organization** \_\_\_\_\_  
**Fax**

\_\_\_\_\_  
**Street**

\_\_\_\_\_  
**City** \_\_\_\_\_  
**State** \_\_\_\_\_  
**Zip**

\_\_\_\_\_  
**Web Site** \_\_\_\_\_  
**E-mail**

**REGISTRATION & HOTEL FEES**

	<u>By May 28</u>	<u>At the Door</u>	
Presenter Member, Full 3-day Registration with Hotel	\$500	n/a	\$ _____
Presenter Member, 3-day Registration without Hotel	\$350	\$375	\$ _____
Additional Staff (Same Presenter, 3-day, No Hotel)	\$250	\$275	\$ _____
Presenter Member One Day Pass (No Hotel)	\$150	\$150	\$ _____
Artist/Manager Member (1-day, June 25th, No Hotel)	\$150	\$150	\$ _____
Extra Night(s) at Hotel, Specify Date(s): _____	\$120/night	\$120/night	\$ _____
CP Annual Dues (from above) <i>{Free with full registration for new members}</i>			\$ _____
<b>TOTAL</b> <i>(Include check made payable to California Presenters...)</i>			\$ _____

**FUN STUFF:** I am interested in (check all that apply):

- |   |   |
|---|---|
| <input type="checkbox"/> Backstage Tour of Disney Hall<br><input type="checkbox"/> Backstage Tour of REDCAT Theatre<br><input type="checkbox"/> Tour of Historic Broadway Theatres<br><input type="checkbox"/> Tour of Museum of Contemporary Art<br><input type="checkbox"/> Tour of New Cathedral of Our Lady of the Angels | <input type="checkbox"/> Opening Night at the New Hollywood Bowl<br><input type="checkbox"/> Thoroughly Modern Millie at the Ahmanson Theatre<br><input type="checkbox"/> Marta Carrasco Dance Performance at Ford Amphitheatre<br><input type="checkbox"/> Critical Mass Performance Group at Ivy Substation<br><input type="checkbox"/> Paul Taylor at the Dorothy Chandler Pavilion (Sat)<br><input type="checkbox"/> Clayton-Hamilton Jazz Orchestra at Ford Amphitheatre (Sun) |
|---|---|

# THE ROLE OF THE UNIVERSITY PRESENTER

## PERSPECTIVE FROM THE FIELD

LEE BOLLINGER, PRESIDENT OF COLUMBIA UNIVERSITY, NY  
2002 APAP CONFERENCE; JANUARY 13, 2002 NYC

My subject this afternoon is the relationship of universities, presenters, and the broad world of contemporary arts and culture. My theme is that these relationships have evolved significantly over the past several years and, further, that these relationships are moving towards – or have the potential to move towards – what I regard as an extraordinary and highly positive role for universities and presenters in nurturing a vital and thriving modern culture. Since I have only 30 minutes in which to develop these complicated themes, I cannot engage in the usual introductory pleasantries – except to say what a pleasure it is for me to present these ideas before a group I admire tremendously for what you do and for what you bring to the world of universities, from which I come.

I would like to begin at the end: A critical question for contemporary arts and art forms is who, or which institutions, will assume a sense of responsibility for their health and vitality. It seems to me that we know two important things here. One is that, while some amount of high creativity in the arts can exist more or less independently of any particular outside support and involvement, most creativity in this area of life (just as in any area of life – commerce, politics, scholarship, etc.) requires a complex community of fellow artists, patrons, supporters, and appreciative audiences, to exist. The completely isolated and independent genius, needing no one else in the world as a condition of his or her creative activity, while perhaps not a myth, is nevertheless so uncommon as to be reasonably regarded as irrelevant for our purposes. Nearly all of us, probably to an extent we would be uncomfortable to admit, require a context, a community of people and institutions, to stimulate fully our creative juices; and the second and other point to be made at the outset, as we think about the conditions of a vital contemporary culture, is that a market is not by itself, at least, a sufficient context for that goal. This is a highly complicated and somewhat contentious issue (that is, the role of markets in the development of culture, as opposed to other “goods” created and consumed by the society), but I think there is a fairly wide consensus in this society that the arts would be impoverished if they were left to fend for themselves in a free market, consumerist economy. Therefore, the question is, it seems to me, who, or which institutions, outside of the usual free market, will assume a sense of responsibility for

**A critical question for contemporary arts and art forms is who, or which institutions, will assume a sense of responsibility for their health & vitality.**

the health and vitality of contemporary culture? My answer is that universities, and their associated presenting organizations, should be – and to a certain extent already are – among those who assume this role.

Now, from the end let’s go back to the beginning. You know that the presenting of cultural events has moved significantly beyond the simple role of the landlord filling auditoria and halls with performers. I’m not sure things were ever that simple, but they surely are not today. Part of “presenting” the arts involves “selecting” the arts to present, and, if that is done with sophistication and breadth of appreciation, it can be a creative process in its own right. If one is trying to stretch the aesthetic awareness of your audiences, and potential audiences, and to challenge their tacit assumptions about what is good and bad, interesting and dull, then you are performing the highly important and difficult role of mediating between different worlds of understanding and experience – you are, in a word, an educator. I have seen these roles performed with consummate skill at the University of Michigan, where Ken Fischer has led the University Musical Society and, in turn, the academic and surrounding communities through a profound, and enlivening, shift in openness to artistic creativity in music, dance, and theater. In my judgment, Ken is unparalleled in his enthusiasm and energy for meaningful enjoyment of the arts by the numerous audiences he serves and, actually, creates.

In recent years, universities and their associated presenting organizations have often moved into another level of engagement with contemporary culture. I see three critically important developments. The first is what I would call the generalizing of the Bennington model: of enlisting our faculties in the arts from the world of practicing artists. While we have long had teachers who are also accomplished artists, in the last 15 years people who have established themselves first as artists have begun to join our faculties. Instructors at Columbia University’s School of the Arts, for example, include:

- In recent years, universities and their associated presenting organizations have often moved into another level of engagement with contemporary culture. I see three critically important developments. The first is what I would call
- Two-time Academy Award-winner Milos Forman, director of “One Flew Over the Cuckoo’s Nest,” “Amadeus,” “The People vs. Larry Flint,” and “Man on the Moon”;
- James Schamus, whose writing and producing screen credits include: “The Ice Storm,” “Sense and Sensibility,” and “Eat Drink Man Woman;”
- Obie Award-winner director Anne Bogart, who is artistic director of her own theatrical company, Saratoga International Theater Institute (SITI);
- Andrei Serban, who won an Obie Award for

(Bollinger - continued from p. 5)

directing “Fragments of a Greek Trilogy” and a Tony Award for his production of Chekhov’s “The Cherry Orchard” at Lincoln Center;

- Archie Rand, a painter who has had more than 80 solo exhibitions and participated in over 200 group exhibitions; and
- Richard Howard, winner of the Pulitzer Prize and the National Book Award, an author of eleven books of poetry including “Untitled Subjects,” “Like Most Revelations,” “Alone with America,” “Preferences,” and recently, “Trappings.”

Our future artists are, indeed, being taught by the modern masters, and this is true at many universities across the country.

The second major development of recent years involves the greater integration of the performances into the academic life of the university. Performances themselves become more than a single event (with a few associated occasions such as a lecture on the performance) and instead become part of a larger whole that may consist of academic courses, or theme semesters on related matters, such as the history of the period, or political issues suggested by the piece, or a host of other possibilities. The extraordinary three-week residency of the Royal Shakespeare Company at the University of Michigan last March, the first of its kind in the United States, was a splendid example of engagement between a cultural institution, a presenter, and a university. The performances of the last four of Shakespeares’ history plays were set in the context of some 75 related educational events, more than half of them, by the way, open to the public. This was a close and true partnership between the University and the University Musical Society (led by Ken and me), which produced a cultural experience for all concerned well beyond what even our fairly wild and optimistic imaginations had permitted us to anticipate. Countless people have said to me since March that this – the totality of events, including of course, the performances, was the best cultural experience of their lives.

And the third way in which there is now a broader engagement of cultural performances is an increase in the commissioning of new works of art and in providing homes for their creation. Although it is not widely appreciated, the fact is that universities have become important patrons of the arts. Here are some examples:

- The University of Iowa, in its Millennial Project, commissioned 21 new works of dance, music, and theater by such artists as Twyla Tharp, Bill T. Jones, and the Kronos Quartet.
- Cal Performances at the University of California-Berkeley became a second home to the Mark Morris Dance Group in 1986, and has launched and presented more of Morris’s work than any other venue in the world.

- The Ohio State University has offered creative residencies or commissioning support to many artists, including Savion Glover, Urban Bush Women, The Wooster Group, and Richard Maxwell.

All this is just a part of a broader trend. Your organization (The Association of Performing Arts Presenters) and the Doris Duke Charitable Foundation, in the first nationwide survey of performing arts presenters, found that the line that separated artists, producers, and managers from presenting organizations, the line between the “sellers” and “buyers” of art, has been blurred, and new kinds of working relationships have been formed. In this sense, the Royal Shakespeare Company is a leader in its special efforts now underway in the United States to forge ongoing, multi-year relationships with universities (as well as with other leading cultural institutions and venues). These “relationships” offer unspecified, intangible, but very real opportunities for mutual influence – over time, as with any relationship, the cultural institution will have effects on the universities (on what is taught, on how we teach, on what research is done, and so on) and universities will affect the creative process that leads to the performances themselves. Whether these are, on balance, beneficial reciprocal effects remains to be seen. But I believe the odds are, at the outset, that they will be highly beneficial.

Now, these developments in the evolution of a deepening relationship between universities, presenters, and contemporary arts may, perhaps, lead us to an even more profound shift in the state of relationships we’re focusing on now. It is one I hope we can move towards. To begin to describe what I am talking about I want to turn to some programs now starting up at my new institution, Columbia University, as a response to the troubled world of the arts in New York City after September 11<sup>th</sup>.

There can be little doubt that cultural institutions throughout the City are suffering and in need of help. The League of American Theatres and Producers recently reported that Broadway attendance is down to about 80% of what it was in 2000, and advance sales for this month and February are lagging. While efforts have been made to stimulate the sales of Broadway tickets, many smaller productions in the City, along with small galleries and museums and individual artists, are in desperate financial condition.

The president of the city’s convention and visitors bureau has estimated that tourism-related businesses will probably lose more than \$4 billion over the next two years because of the shrinking economy and the lingering impact of the terrorist attacks. This will, in turn, probably result in additional layoffs at theaters, galleries, and museums.

To help support these vital cultural resources, Columbia, in a program that might be called “Broadway Uptown,” is offering small theater companies the opportunity to stage one-night road performances in our campus “black box” theater. While only a few hundred of the more than 35,000 students, faculty, and staff at Columbia will attend any given performance, it is hoped that the presence of these theatrical groups on campus will motivate many people to make the trip downtown to see these productions as they were meant to be seen, in their own theaters.

The university is also expanding its Passport to New York program, which, among other things, offers Columbia students free or discounted admission to some of New York’s most important museums and concert halls. The program will now include additional museums and galleries, both large and small, in an effort to increase their attendance.

Columbia is working with many of these same cultural institutions to encourage 3,000 people from across the country – applicants to Columbia’s undergraduate schools and their families who will be coming to our Morningside Heights campus in April – to visit galleries and museums.

Finally, we are beginning next year an artists-in-residence program at our School of the Arts. The first artist-in-residence will be the brilliant South African writer, director, actor, set designer, and animator William Kentridge, whose accomplishments range across the specialties of drawing, printmaking, film, and theater.

Providing space for theatrical productions, encouraging students to visit museums and galleries, and launching an artist-in-residence program are small steps, but they are a promising beginning. It is hoped that these and other related efforts will provide a much-needed boost to the city’s cultural community.

The most important element in these small acts, however, and the matter that focus the basis of the principal point I want to make today, is the thinking behind them – namely, a university having a sense of being responsible for helping maintain and enhance the modern cultural community. The underlying thought here is not to do only what is best from the university’s and for the university’s interests, important as they are, but rather to also do what is best for the continued vitality of the arts. What Columbia is undertaking in its local environment, therefore, might be taken as a template for colleges and universities across the country. Individually, and better yet collectively, universities – and their presenting counterparts should begin to think seriously about what we can do to help sustain the arts on a national (and maybe eventually international) scale.

**The most important element...  
...a university having a sense of being  
responsible for helping maintain and  
enhance the modern cultural community.**

There is a natural kinship, a natural alliance, between universities and cultural institutions. If anyone should understand the complex and idiosyncratic conditions essential to creativity, or if anyone should understand the simple fact about creativity that you must have an extraordinary tolerance for failure, it should be those who inhabit our universities. We, too, are suspicious of the market as a determiner of quality and we readily grasp how an attitude of fierce independence is seemingly so critical to good new work. These and other shared interests and qualities make a natural potential bond between these two quite separate worlds. Most importantly, we all share a similar perspective on life. Universities are often conceived of as concerned principally with the search for truth. That’s overstated, I believe. Universities, at their best, are also concerned with enhancing our awareness, our consciousness, of what we don’t know, of our massive ignorance, of the mystery of life. Becoming more comfortable with that

reality, and thereby avoiding such problematic consequences of not being so (especially the authoritarian personality), is a noble and important social role. So, too, it seems to me is a meaning-

ful role of the arts. We often say the arts express the otherwise inexpressible. I think more often they are our plea to recognize the mystery of life, how much of life remains incomprehensible. We are, therefore, joint partners in an endeavor few others in the society are committed to pursue.

I believe in the overall benefits of doing things in many different ways. Having government support of the arts is very important, if for no other reason than its symbolism of a public commitment to this area of human creativity. Likewise, corporate and business support is helpful and brings its own distinctive benefits. I would like to see more interactions between the worlds of our universities and contemporary culture, and I especially welcome the new developments in more substantive interactions between these worlds, and I look forward to the time when universities look on the contemporary arts with a sense that it is our obligation and responsibility to nurture them.



*A native of Santa Rosa, California, Lee Bollinger has served as President of Columbia University in New York since July, 2002. Before his appointment at Columbia, Lee served as President of the University of Michigan. Lee has convened meetings of University Presidents to discuss the role of universities in the arts. (Speech printed by permission.)*



c/o Pat Kopp  
P.O. Box 0048  
Chico, CA 95927-0048



21st Annual June Meeting  
& Artist Information Exchange

**JUNE 24-26, 2004**

Omni Hotel at California Plaza  
Los Angeles



WESTAF



California Arts Council

**INSIDE** this issue of *The California Presenter*:

- Update on June Artist Information Exchange
- Perspective - Role of the University Presenter

Why: Experience firsthand the artistic renaissance of downtown Los Angeles while spending an engaging three days with colleagues recharging and comparing notes. Catch the optimism that is implicit in one of the largest investments in cultural assets in California's history made during one of the toughest economic times, and use this to inform your daily work in the arts!

Where: Downtown Los Angeles in the Omni Hotel at California Plaza

When: Thursday, June 24 (Noon) through Saturday, June 26 (1 pm)

What: 21st Annual June Meeting & Artist Information Exchange

Who: California Presenters



**CP in Los Angeles: June 24-26, 2004**